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HINTS AND NOTIONS.

TO CORRESPONDENTS.

A subscriber writing from Camden, N. J.,
says: "Your columns of Hints and Notions
are not the least meritorious feature of your
valuable journal, and have given me an insight
into many useful but hitherto unknown secrets.
If these columns may be used for the purpose
I would like answers to the following, etc."

We had supposed it was well understood
that our subscribers were at liberty to ask us
for information at any time upon matters
properly falling within the sphere of this journal.
When the information sought is of value
to the general reader it is given in this department.
If it is of sufficient scope to warrant it
a special article is prepared, and if necessary
engravings illustrating the subject are made
for the body of the magazine. If of minor or
merely personal import such will always, when
possible, be referred to competent authority
and answered by mail.

Gold Bronzing. H. F. B., San Jose, Cal.,
can make a very brilliant bronzing by the use
of one part mosaic gold finely ground with six
parts of calcined bones. A small part of the
mixture is applied to the object with a wet
cloth. It is then burnished after being well
rubbed with a dry cloth. If the bronzing is to
be in illuminated work on paper, white of egg
or thin alcohol varnish is used as a sizing and
the calcined bones omitted.

Transparent Painting on Muslin. Eleanor,
New Orleans, has probably allowed
her colors to be too thin. First size the muslin
with a transparent solution of turpentine and
wax, or with glue size made by adding a pint
of transparent glue to one gallon of water.
The colors may be mixed with Japan varnish.

Painting on Gilded Panels. H. D.,
Newark, N. J. If the ordinary oil colors are
required to dry "flat" and to remain so they
should be mixed with turpentine and left un-
varnished. If the shiny look of oils is to be re-
tained, dilute slightly with boiled oil and var-
nish when dry with white hard varnish.

Rose Color for Wax Work. A. F. V.,
St. Louis. Rub a rose color with fine Vienna
lak and Kremnitz white. Paint a rose upon
the wax candle or other article to be decorated.
Then add a little more white, making the color
somewhat paler. Paint a few rose petals upon
the first red ground and finally shade with some
Vienna lake.

Mixing Colors. Amateur, Oakland, Cal.
The following are the formulas for the tints
you name: Cream color—this is a mixture of
chrome yellow, the best Venetian red and white
lead. Pearl gray—white lead with equal portions
of Prussian blue and lampblack, but with a
reduction of the blue should the slightest
hue of it be detected. Fawn color—burnt
sienna ground very fine, mixed with white lead.
Buff—this is a mixture of pale chrome yellow
and white lead, tinged with a little Venetian
red. Straw—a mixture of pale chrome yellow
and white lead. Drab—raw or burnt umber
and white lead, with a little Venetian red.

Painting Walls with Cement Coating.
No glue sizing should ever touch the cement,
as it is apt to peel off. Take oil and coat the
whole surface before painting. On such a base
oil paints will adhere perfectly. Skim milk,
sweet, mixed to the thickness of cream with
fresh common cistern cement, any of the earthy
pigments being added, makes an excellent
paint for such surface, the lime in the cement
and the caseine in the milk making an insoluble
compound.

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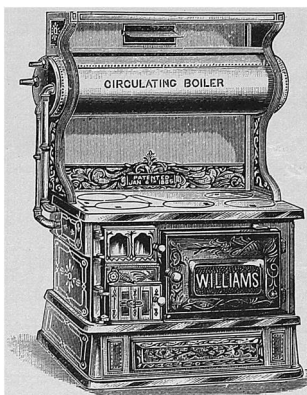
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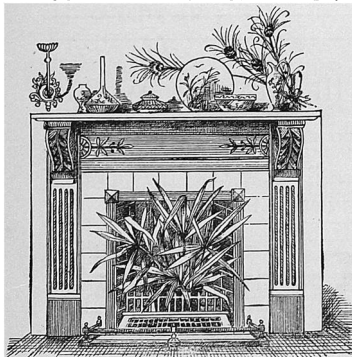


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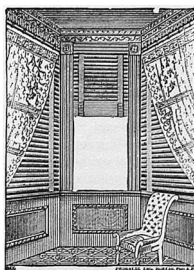
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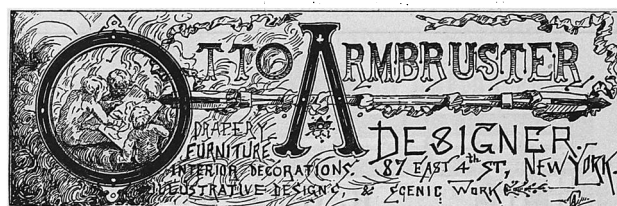
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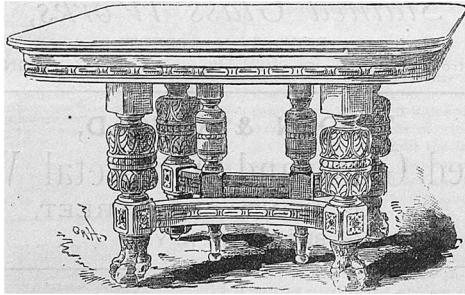
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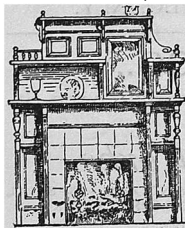
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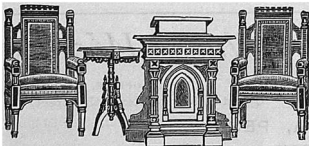
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Applying Gold Leaf with Camel's-hair Tip. Prepare a board fourteen by six inches, covered with chamois skin, and with stiff paper tacked around one end like a wall to keep the gold leaf in. Use a small palette knife to cut the leaf, somewhat dull, as otherwise it will cut the chamois skin also. The trouble of waxing and cutting up the book of gold, as practised in striping, is thus dispensed with. The gold leaf being lifted from the book upon the palette knife, is first blown out straight on the chamois board, and cut into proper widths as described. Then take a camel's-hair tip, three and a half inches long, and just wide enough to pick up the entire width of the strip, dampen it slightly by drawing it across the cheek, and with this pick up the strip of gold and apply it directly to the sizing already prepared. For blending in the gold, a camel's-hair spalter is preferable to the cotton ordinarily employed.

Seaweeds for Aquariums. Seaweeds may be introduced in these with good effect; they swarm with animalcule that attest their presence by millions of bubbles. Red seaweeds should be used sparingly, preference being given to green. Good weeds for fresh water aquariums are vivaria, callitriche or starwort, valliseria spiralis, stratioides or water soldier, anacharis or new water-weed, eriocaulon or pipewort, the water ranunculus, hydrocharis or frog bite, alisma or water plantain. Red seaweeds may include the rhytiphloia pinastroides corallina officinalis, descleria alata, chondrus crispus, polysiphonia and phyllophora rubens; green seaweeds that may be selected are codium cycladophora, bryopsis and ulva.

Simplicity in Furniture. The term simplicity applied to furniture does not express gauntness or bareness of ornament. The ornament introduced, however, must grow naturally out of the needs and opportunities of the design. When a maker simply picks out these from the produce of the turning lathe, he is apt to miss appropriateness of part to part. In a Chippendale chair it is evident that such ornament as is introduced grew naturally out of the needs and opportunities of the design.

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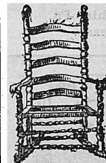
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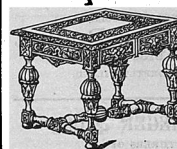
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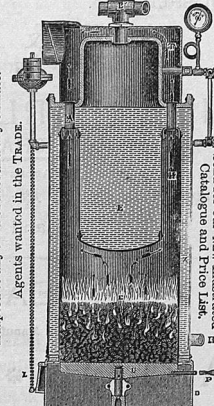
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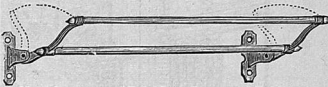
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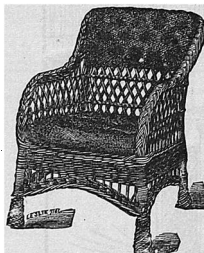
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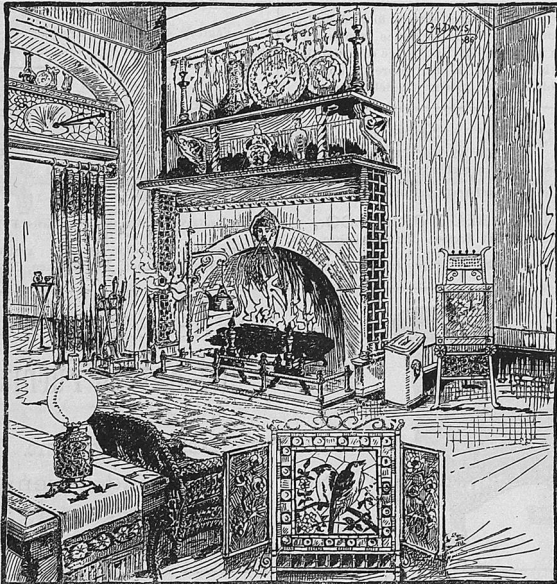
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a tenth of the bulk of the whole of oil of tur-
pentine gradually added. The addition of a
solution in turpentine of gum gamboge for yel-
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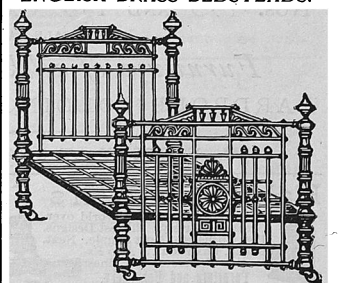
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